Pictures

of

M^r Nieuwenhuys

Tuesday

10 Mai 1833

L. SOULLIÉ

CATALOGUES de VENTES

LIVRES

sur les Beaux-Arts

25, Rue de Lille, 25

PARIS

A

CATALOGUE

OF THE

VERY SPLENDID COLLECTION

OF

ITALIAN, SPANISH, FRENCH, FLEMISH, DUTCH, AND ENGLISH

PICTURES

OF

MONSIEUR NIEUWENHUYS,

WHICH

WILL BE SOLD BY AUCTION BY

MESSRS. CHRISTIE & MANSON,

AT THEIR GREAT ROOM,

KING STREET, ST. JAMES'S SQUARE,

On FRIDAY, MAY ~~31~~ 10, and following day,

AT ONE FOR TWO O'CLOCK PRECISELY.

1853

May be viewed three days preceding, when descriptive Catalogues may be had, price One Shilling, of MONS. NIEUWENHUYS, No. 12, Argyle Street, and of MESSRS. CHRISTIE and MANSON, King Street, St. James's Square.

CONDITIONS OF SALE.

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lots so in dispute shall be immediately put up again and re-sold.

II. No Person to advance less than One Shilling; above Five Pounds, Two Shillings and Sixpence; and so on in proportion.

III. The Purchasers to give in their Names and Places of Abode, and to pay down Five Shillings in the Pound, in part of Payment of the Purchase Money, *if required;* in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

IV. The Lots to be taken away, with all faults and errors of description, at the Buyers' expense, within One Day from the Sale.

V. To prevent inaccuracy in delivery, and inconvenience in the settlement of the purchases, no lot can on any account be removed during the time of Sale; and the money must absolutely be paid on the delivery.

VI. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the Time aforesaid shall be re-sold by public or private Sale, and the Deficiency (if any) attending such re-sale, shall be made good by the Defaulters at this Sale.

NOTICE.

This assemblage of Paintings from the Italian, Dutch, Flemish, French, and English Schools is, considering it as the collection of an individual, one among the most important known in Europe. It is impossible to help admiring the *chef d'œuvres*, the greater part of which have been selected from the most renowned cabinets, and which have been the boast of past ages; the ardent desire to acquire the most perfect productions of the Art have always occupied the mind of the Proprietor, and no pains or expense have been spared to effect this object. An admirer of the Fine Arts, avoiding all prejudice, he judged of each particular grade by its own merit, and consequently succeeded in combining the rarest works of art in his collection, which gives to this exhibition a choice from each school of celebrity.

It is unnecessary to distinguish here the names of the different cabinets, as well in England as abroad, from whence they come; and the observations that are made upon them relate either to the Art itself, the subject of the paintings, or their genealogy.

Each picture is numbered according to the order of the Sale; and that the works of each Master may be found with facility, a general Index is added in alphabetical order, with the date of the birth and death of each artist.

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CATALOGUE.

ON FRIDAY, MAY ~~8~~ 10 1833,

AT ONE FOR TWO O'CLOCK PRECISELY.

MOLENAER.

1 VIEW OF A TOWN IN HOLLAND. *Panel; height* $7\frac{1}{4}$ *inches, width* 9.

VAN KESSEL.

2 VIEW OF A VILLAGE ON A CANAL, WITH FIGURES. *Canvass; height* 22 *inches, width* $28\frac{1}{2}$.

GASPARD DE CRAYER.

3 A BUST OF ST. PETER. *Panel; height* 20 *inches, width* 15.

GONZALES COQUES.

4 A CHILD SITTING ON A CRIMSON CUSHION, PLAYING WITH A LITTLE DOG. *Copper; height* $7\frac{1}{2}$ *inches, width* $6\frac{1}{2}$.

GERARD LAIRESSE.

5 ACHILLES AMONG THE DAUGHTERS OF LYCOMEDES. *A charming cabinet specimen; canvass; height* 14 *inches, width* 17.

CARLO MARATTI.

6 ST. JOHN THE EVANGELIST SITTING IN THE CLOUDS. *Copper; height* $12\frac{1}{2}$ *ins., width* 13.

JOHN WILLS.

7 A MOUNTAINOUS LANDSCAPE INTERSECTED BY A RIVER, WITH SEVERAL FIGURES, SOME OF THEM FISHING. *Canvass; height* 20 *inches, width* $17\frac{1}{2}$.

PETER DE HOOGE.

8 A LANDSCAPE, WITH A HALT OF HUNTERS AT A CABARET. *Canvass; height* $25\frac{1}{2}$ *inches, width* 31.

ALESSANDRO VERONESE.

9 LOT AND HIS DAUGHTERS. *Panel;* 11 *inches round.*

BONAVENTURE PETERS AND DAVID TENIERS.

10 A SEA-PORT, WITH SEVERAL VESSELS AND FIGURES, BY DAVID TENIERS. *Canvass; height* 23 *inches, width* 33.

CORNELIUS POELENBOURG.

11 NYMPHS BATHING. *Panel; height* $9\frac{1}{2}$ *inches, width* $12\frac{1}{2}$.

At the bottom of a rocky elevation several nymphs are seen bathing, and others on the borders of the stream. On the foreground a nymph is reposing, and putting her hand to the hair of one before her to loosen the bandeau. A brilliant sky throws a gaiety over the landscape.

GEORGE ROTTNHAMER.

12 Apollo and Pan. *Panel; height* 19 *inches, width* 17.

Pan, charmed with the praises which the nymphs bestowed upon his music, becomes vain and dares to defy Apollo. Tmolus, chosen as arbitrator, adjudged that the lyre of the one god bore the palm over the pipe of the other, and every one approved of his judgment. Midas alone was of a different opinion, and Apollo, to punish him, gave him the ears of an ass. Rottnhamer has chosen the moment when the two competitors are trying their skill.

M. D. MEYER.

13 View on the Sea. *Panel*; *height* 33 *inches, width* 50.

A view of Scheveling, with boats and many figures on the strand. *Very richly composed.*

Signed H. D. Meyer, 1651.

ALONZO CANO.

14 The Confessor of Duke Olivares. *Canvass; height* 30 *inches, width* 24.

This monk of the Dominican order, united with a manly eloquence the power of consoling the Duke at the time when, having lost the confidence of

Philip the Fourth, King of Spain, he retired to his estate at Loeches.

PETER MOLYN.

15 Landscape. *Canvass; height* 18¼ *inches, width* 27.

This view, over a vast extent of country, is taken on the borders of the Rhine; which may be perceived in the distance. The foreground is broken by several hillocks, and a cavalier is in conversation with a peasant.

Equal to De Koning.

VAN KESSEL.

16 A Landscape. *Canvass; height* 35 *inches, width* 46.

On the left is a rising ground adorned with fine masses of trees, where a shepherdess is seen attending a flock of sheep. In front a brook is crossed by a plank, over which a man is passing.

It is painted in the style of Ruisdael, of whom he was a pupil.

FRANCESCO SALVIATI.

17 The Holy Virgin. *Panel; height* 25 *inches, width* 17½.

The Virgin, on an elevation, looks with devoted tenderness on the infant Jesus, sitting on her knee; St. John the Baptist is at her feet holding a scroll, on which the words "*Agnus Dei*" are written. The landscape is diversified with rocks and buildings.

From the collection of M. Laperrière.

JOHN LE DUC.

18 The Game of Backgammon. *Panel; height* 16 *inches, width* 34.

This piece, composed of six figures, represents particularly a lady and gentleman playing at backgammon.

This picture has infinite merit in its class.

GODFREY SCHALKEN.

19 La Reprimande. *Height* 20 *ins., width* 16.

An elderly female is reprimanding a girl whose curiosity has allowed a bird to escape from a casket.

G. MORLAND.

20 The Eighteenth Century. *Canvass; height* $18\frac{1}{2}$ *inches, width* $23\frac{1}{2}$.

This subject represents a Frenchman in London during 1789, who appears to be the dupe of two courtezans; he is addressing himself to an elderly female, whilst his pockets are rifled by his companions, and their contents handed to a man of malign aspect at the entrance.

HENDRICK VAN VLIET.

21 The Interior of the Great Church at Haerlem. *Canvass; height* $30\frac{1}{2}$ *inches, width* 48.

The order of architecture is of a grand style, and the perspective gives a resemblance of truth. Amongst the personages who visit the edifice a cavalier is paying his obeisance to a lady and gentleman.

This picture is one of the best productions of this master.

MATHYS NEVEU.

22 THE YOUNG MOTHER. *Panel; height* 27¾ *inches, width* 22.

In a beautiful apartment, adorned with superb hangings, a lady is sitting with a child upon her knee; she appears speaking to the servant, who offers some refreshment on a silver waiter. The door opens into an inner room where three other figures are seen.

The labour in finishing this painting throughout has been considerable, and the accessories are nearly worthy of the pencil of Gerard Dou, whose pupil Neveu was.

SOPHONISBA ANGUSCIOLA.

23 THE FAMILY OF THE PRINCE COLONNA. *Canvass; height* 38⅓ *inches, width* 25½.

The portraits of different ages, united in this picture, are grouped together in a singular and original way. It was considered in the Brentano collection to come from the hand of Titiano; but everything characterizes too well the pencil of Sophonisba.

HUGTERVELD.

24 THE VISIT. *Canvass; height* 28 *inches, width* 23.

A gentleman entering an apartment, makes his obeisance to a young lady who is standing near a table, which is covered with a Turkey carpet. To the right is a chair on which is a spaniel.

GERHARD BERCKHEYDE.

25 A VIEW OF HAERLEM. *Panel; height* 15½ *inches, width* 21½.

This view is taken from the great square of Haerlem,

where the cathedral is situated. A carriage with four horses, and a great number of persons who are dispersed over the place, contribute to render this production interesting.

It is one of the best works of this master—from the collection of M. Le Rouge.

JOHN VERKOLIE.

26 The Rape of Orithya. *Panel; height* 22½ *inches, width* 29.

The young princess Orithya, accompanied by five nymphs, was walking on the sea-shore, gathering up the shells she found in her way; when Boreas, indignant at the refusal he had met with from her father Erectheus, resolved to surprise her and take her off by force.

Verkolie has represented this subject with much ingenuity. Boreas flying off with his prize, agitates the sea: the nymphs, some of whom are thrown down either by the violence of the wind or by fright, and Cupid, the cause of all this misfortune, behind a tree laughing, are described in the most lively manner.

It must be added that the scarcity of the works of this master renders this picture the more interesting.

GEORGE ROTTNHAMER.

27 St. François d'Assise. *Panel; height* 10 *inches, width* 8.

The Virgin and infant Jesus, sitting in a glory and surrounded by angels, appearing to St. François d'Assise.

FRANCIS PORBUS.

28 A Lady of Distinction. *Panel; height* 33 *inches, width* 29.

She is sitting dressed according to the costume of the time. The expression of her countenance is serious and at the same time noble; with one hand she catches the ornaments falling from her waist, the other reposes on the arm-chair. The coat of arms of the family is painted as an ornament to the picture.

The greater number of the portraits of Porbus pass as coming from the hand of Holbein, not being sufficiently known amongst the amateurs. This, which is one of the finest works of the master, is remarkable for its merit and rarity. It was imported in 1832.

PETER VAN DER WERFF.

29 Ceres. *Canvass; height* 19 *inches, width* 15.

Ceres seated on an elevation, her hair plaited with ribands and ears of wheat; in one hand she holds the Cornucopia, and appears to be teaching the art of cultivating the earth to several rustics not far distant from the goddess, who are listening to her with the most respectful attention.

The drawing of this picture is of an excellent style, the execution of the pencil of a beautiful softness, and may be considered as one of the best works of the master. It is signed P. v. Werff. fecit.

BENJAMIN CUŸP.

30 The Young Shepherdess. *Panel; height* 33 *inches, width* 25½.

A young girl, represented as a shepherdess, is giving grass to two sheep who are near to her.

There is written in Dutch, on the back of the panel, that this painting represents the portrait of Maria Strik van Scharlaaken, Reynier's daughter, born the 13th October, 1646, and died the 15th June, 1669.

Signed, B. Cuÿp fecit, 1650.

JACQUES JORDAENS.

31 An Allegorical Subject. *Height* 38 *inches, width* 59.

Prince Frederic Henry de Nassau, on horseback, appears advancing from a splendid portico; the noble proprietors of a grand chateau are standing at the entrance as if to see him pass; behind him are Mercury and Mars with a white horse held by the bridle, emblematic, we may suppose, that force is at hand, if necessary, for the protection of commerce.

Jordaens has united all the power of his colouring to attract our admiration in this excellent painting.

PETER GEYSELS.

32 Dead Game. *Copper; height* 15 *inches, width* $19\frac{1}{4}$.

Former writers have not given us the date of this painter's birth or decease; it is said he was still alive in 1636. He was a pupil of John Breughel *de Velour*, whom he has imitated so closely that several of his landscapes pass for those of the latter. But Geysels was too sensible not to know that an imitator rarely surpasses the master he takes for his model, and therefore adopted quite a new style of painting, which was that of representing dead game; but it took him so much time to finish his pictures, that the beautiful works of his latter period are few and little known.

This picture, which he has signed at length (Peter Geysels), represents a dead swan, a hind, two wild rabbits, partridges, and numerous birds of different kinds scattered about. A column, a vase, and hunting accessories, form an *ensemble* as varied as it is elegant. At a distance is a country view, and the whole is finished with admirable similitude to nature.

From the collection of the Hon. George John Vernon.

GIORGIONE.

33 The Portrait of a Venetian Nobleman. *Height* 27 *inches, width* 25.

Painted with great force of colour.

ADRIAN VAN DE VELDE.

34 A Pastoral Landscape. *Canvass; height* 14¼ *inches, width* 17.

A monument, surmounted by a vase, is placed in the shade of a tree; a shepherd is leaning against it, playing the flageolet, whilst a shepherdess is bathing her feet in a rivulet. Two cows and several sheep adorn this pastoral scene.

FREDERIC MOUCHERON & ADRIAN VAN DE VELDE.

35 View in Italy. *Canvass; height* 26 *inches, width* 33.

The landscape, interspersed with trees and rocks, offers a scene the most enlivening. On the left we discover a vast extent of country, where the mountains bound the horizon. On the right, upon a high elevation, is an ancient mansion, which overlooks the country; at the bottom of this hill and upon the borders of the river is a ruined gateway, which forms

the entrance to the castle. A man on horseback is driving before him two cows, which are advancing upon the foreground; lower down a shepherd and shepherdess follow their flocks through a stream, which flows in the centre. These beautiful figures are painted by Adrian Van de Velde.

From the collection of Joseph Barchard, Esq.

JOHN ASSELYN.

36 The Bridge of Augustus. *Canvass; height* 17 *inches, width* 19.

A mountainous landscape, with a river flowing towards the foreground, which is traversed in part by the ruins of this superb bridge. Beyond, on the summit of very elevated ground, is seen the town of Narni. In front, on the declivity of a bank, is a group of figures with a grey horse, on which a man is riding; another has three asses, and a peasant is exciting a dog.

This painting is equal to Karel du Jardin, and was formerly in the collection of M. Reynders, of Brussels.

NICHOLAS BERCHEM.

37 The Rocks. *Panel; height* 15¼ *inches, width* 18½.

Berchem is one of the *beaux genies* of his age. His pictures are always composed with taste; his imagination is extended in his landscapes; his animals are designed with elegance, and touched with a pencil flashing with spirit. His colouring is admirable; all his paintings are for the most part of a gold or silvery tone, as will be seen by the two examples which are in this collection. Under a large arch, formed by rocks, a shepherd is seen mounted on a mule and driving before him an ass with its pack-saddle on its back,

three oxen and two sheep. Towards the left is a traveller carrying his bundle, and followed by his dog; further on a woman is walking towards the distant rocks. Different reflections of light, produced by the rays of the setting sun, are managed with a piquant effect.

It comes from the collection of M. Laperrière, which was sold at Paris, the 14th of April, 1817.

ADRIAN VAN OSTADE.

38 The Two Friends. *Panel; height* 14 *inches, width* 11½.

At a fire are sitting two villagers conversing together; one holds a mug and glass in his hand; his conversation seems to amuse his companion, who smokes his pipe and listens attentively.

Several accessories which adorn this rustic dwelling give to the whole a simplicity of the most pleasing character.

From the collection of Mme. Montez.

MELCHIER HONDECOETER.

39 The Flying Pigeon. *Canvass; height* 52 *inches, width* 59.

A cock and two hens, one of them surrounded by her chickens and other poultry, are assembled in a farm-yard, a part of which is overshadowed by weeds and shrubs; a stream is seen in the distance. A flying pigeon is coming towards the front.

This picture is worthy the notice of the admirers of Hondecoeter; every part appears so natural, and the birds seem to start from the canvass.

This comes from the collection of M. Gevers of Rotterdam.

ANTHONY VAN DYCK.

40 CHRIST ON THE CROSS. *Panel; height* 13½ *inches, width* 9.

At the foot of the cross are a knight in armour and a bishop kneeling; further on some soldiers on horseback. The Deity and some angels appear in the glory above.

This sketch has probably served as a study for some altar-piece. It comes from the collection of the Banker Danoot of Brussels.

LUDOLPH BACKHUYZEN.

41 A SEA-PIECE. *Canvass; height* 17¾ *inches, width* 25.

A fishing-boat with the crew drawing their net; a man-of-war in full sail is approaching; several other vessels and the town of Rotterdam are seen at a distance.

From the collection of Mme. Montez.

ARNOLD VAN DER NEER.

42 MOONLIGHT. *Panel; height* 18½ *inches, width* 28.

The view is taken on the Yecht, which serves as a canal to the village of Bambrugge; its beautifully transparent waters are bordered here and there by houses and trees, which retire in perspective to the horizon. Several boats and other objects are reflected in the water as in a mirror from the silvery light thrown over the whole by the moon. In the front two men are apparently observing the view, and a figure is passing a wooden bridge; some underwood and trunks of trees diversify the scene.

No one could represent moonlight with more effect than

Van der Neer, and this specimen gives ample proof of his admirable talent.

DON DIEGO VELASQUEZ, DE SILVA.

43 A Fortification on the Sea-Side. *Canvass; height* 42 *inches, width* 64.

The garrison of an old castle, situated on the borders of the sea, announces by its salvos of artillery the arrival of the governor.

This picture comes from the collection which M. De La Foret had formed in Spain during his embassy at the Court of Madrid. It is one of those fancy works with which Velasquez sometimes amused himself.

GIACOPO PALMA, called the Old.

44 The Portrait of Andrea Paladio. *Canvass; height* 30 *inches, width* 24½.

This painter followed so closely his tutor Titian, that his works are often taken for the productions of that master. This painting passed for such in the collection of the late Admiral Lord Radstock, and is found described so in the catalogue of his first sale, which took place at Mr. Phillips's, New Bond-street, on the 19th April, 1823.

Palma has represented this Architect when he was about twenty-two years of age; his head is covered with a small black cap. In one hand he holds a pair of compasses, and with the other the fur of his robe. The transparency and the beautiful carnation of the colours produce a result quite worthy of Titian.

FRANCIS HALS.

45 Portrait of a Lady. *Height* 46 *inches, width* 35.

Van Dyck used to say that Hals was one of the

greatest of portrait painters, for he knew not one who was so perfectly master of his pencil.

This portrait and the following merit particularly the praises of Van Dyck. The smile of this amiable lady is represented with much expression. Her head is inclined to the right, and she appears addressing herself to some person, presenting, at the same time, a rose which she holds in her hand. Her dress, which is very picturesque, is a costume of the seventeenth century.

FRANCIS HALS.

46 The Portrait of a Gentleman. *Canvass; height* 46 *inches, width* 35.

This portrait, in every respect, as skilfully painted as the preceding, is that of a Dutch gentleman; he is sitting turned towards the left, and presenting, at the same time, his right hand, probably to receive the rose which the lady of No. 45 seems to offer him. The arms of the family in these portraits are painted on the bottom of the pictures.

JOHN VAN CAPPELLE.

47 Sea-View. *Canvass; height* $22\frac{1}{2}$ *inches, width* 27.

The sea is slightly agitated; several barges are seen in the centre of the picture, carrying passengers; at a distance are two men-of-war.

This beautiful picture is of an admirable tone of colour, and, under every respect, worthy of the finest works of A. Cuyp. It comes from the Brentano collection, and its pendant forms part of the precious collection of Lord Charles Townshend.

FRANCESCO PARMIGIANO.

48 The Holy Family. *Canvass; height* 28½ *inches, width* 25.

The Virgin, dressed in a robe of red colour is sitting holding the infant Jesus by the arm, who is kissing the little St. John. St. Catharine forms part of this charming composition. The expressions are graceful, and the design elegant.

The same subject, but with some variation, formed part of the collection of George Watson Taylor, Esq.

PETER DE HOOGE.

49 The Music Party. *Canvass; height* 26½ *inches, width* 32.

Under a vestibule, at the entrance of a beautiful garden, are assembled round a table covered with a superb cloth, two ladies singing a duet, and a cavalier accompanies them on the guitar. Another lady dressed in red silk is advancing to join the party—an agreeable scene of domestic happiness.

GERARD TERBURG.

50 A Lady Reading a Letter. *Canvass; height* 26½ *inches, width* 20¾.

Although the composition of this picture consists of but two figures, the subject is no less interesting.

A lady of distinction in a white satin dress is perusing a letter; and a young page is waiting for her answer. A table, covered with a Persian carpet, on which are placed a looking-glass, a candlestick, and silver box, are represented with a truth and minuteness perfectly

wonderful. The red drapery seen in the back-ground shows to advantage the principal objects.

This picture is found described in the catalogue of Mr. Gerrit Muller, whose sale took place in Amsterdam the 2d of April, 1827.

DAVID TENIERS.

51 An ancient Castle. *Panel; height* $8\frac{1}{2}$ *inches, width* $11\frac{1}{2}$.

Towards the close of a beautiful summer's day, a shepherd, seated on a projecting rock, is charming, by the music of his hautbois, a peasant who has stopped to listen to him—three sheep and four goats form his small flock. At a distance a castle is perceived defended by fortifications, and from the centre of which a tower rises. The antique structure of this edifice makes us suppose it was formerly the dwelling of one of the Counts of Flanders.

This charming romantic landscape is of a brilliant colour and sprightly touch.

ANNIBAL CARACCI.

52 Diana and Acteon. *Canvass; height* $21\frac{3}{4}$ *inches, width* $31\frac{1}{4}$.

The principal figure, Diana, is imposing and majestic, suitable to the character of the goddess; the group of figures is placed judiciously, and offers a fine example of the master of the Bolognese school. The landscape forming the back-ground, though only an auxiliary part, is of a superior order.

It comes from the Palazzo di Capo di Monte, and thence passed into the gallery of Lucien Buonaparte. Engraved by Pistrucci and others.

CARLO DOLCE.

53 The Holy Family. *Panel; height* 32 *inches, width* 26.

It is rare to see a composition of this master of equal importance with the present. The Virgin supports the infant Christ upon a table, to whom St. John is presenting the globe of the universe: St. Joseph is seen behind. The four figures are grouped with taste, and painted with great suavity of expression.

This picture was one of the works commenced by Andrea del Sarto; probably his death prevented its completion: it was afterwards entirely finished by Carlo Dolce. Thus producing a melange of remarkable circumstance and great merit.

From the collection of the late Edward Coulson, Esq. of Hull.

PHILIP WOUWERMANS.

54 A Landscape. *Panel; height* 10 *inches, width* $8\frac{1}{2}$.

The sky is darkened, and the accumulated clouds indicate the approach of bad weather. On a hill of considerable elevation are several trees agitated by the wind: the road descends in a slope towards the left. A cavalier mounted on a white horse is riding towards the top, where a poor beggar asks for alms; two other travellers with their bundles at their backs are coming down the road, where a villager is sitting, apparently tired with his journey. At the bottom of the mountain is a lake which loses itself in the distance.

This pretty cabinet picture comes from the collection of Mme. Montez of Utrecht.—There is an engraving of it.

LUDOLPH BACKHUYZEN.

55 View on the Zuyder Zee. *Canvass; height* 30¼ *inches, width* 43.

A fresh breeze favours the voyage of different vessels towards their destination. The sky is overcast, throwing a shadow on part of the water, where a boat and two wherries are floating; the contrast of light produced by this happy execution forms a *coup-d'œil* of great effect. Vessels of war and others are seen in the offing.

This charming picture, so very remarkable for its composition, was one of the most noted paintings in the collection of the late Lord Liverpool.

JOHN BAPTIST GREUZE.

56 La Confidence. *Panel; height* 40½ *inches, width* 32.

Two beautiful girls, in a bower, are accompanied by a little dog, which the artist no doubt introduces as the symbol of fidelity. This subject presents a sentimental allegory; it is that of a lovely and innocent girl, who receives with surprise a communication which she was before ignorant of. Her astonishment and joy are expressed with extraordinary talent, her motions and looks, when her friend reposes in her bosom a secret of which she had borne all the weight, are pourtrayed with striking truth. The pencil of the celebrated Greuze was always guided by the sentiments of love, and no one knew how to represent amiable or graceful subjects better than he did. He knew how to touch the heart by the realities which his pencil brought forth. The painter must always be guided by nature, and it is impossible to do so more than Greuze has done

in this painting, which is known under the name of La Confidence.

Mr. Nieuwenhuys obtained this valuable picture in the tour he made to Paris in 1832.

JOHN BAPTIST GREUZE.

57 The Fear of Love. *Canvass ; height* $23\frac{1}{2}$ *inches, width* 29.

The representation of a young girl *en robe de chambre*. She seems to hear at a distance footsteps approaching her apartment ; anxiety and surprise confuse her : she seeks to avoid Cupid, who is concealed behind her ; this arouses a little dog represented barking at the door from whence the noise is heard.

This picture is one of the esteemed works of this celebrated master, so justly praised for sentiment and truth.

MINDERHOUT HOBBEMA.

58 View of a Landscape in the Spring. *Canvass ; height* 14 *inches, width* $13\frac{3}{4}$.

A mill at rest; as the water is rushing from the trough above. The paths which intersect each other are every where overspread with trees, indicating spring. A rivulet running on the foreground is bordered on the left by a little hillock, and shaded on the right by many beautiful trees.

This collection is embellished with four remarkable pictures of the renowned Dutch landscape painter, and no single assemblage ever contained the pictures of Hobbema of such repute.

It is matter of regret that the biographers of his age have left us but partial accounts of the life of so great a man. Many have thought him to be a pupil of Jacob Ruisdael; however, it is certain that these two great

men were upon friendly terms; there is not the slightest doubt they travelled together over picturesque countries, in order the better to sketch and paint the scenery the most adapted to their studies. In consequence of this circumstance, the same subjects are often repeated by these two great painters, and they even frequently delighted in imitating each other's style. We have seen productions of Ruisdael that remind us completely of Hobbema; notwithstanding there is always a perceptible difference, the pencil of Ruisdael and his touch of the foliage are more defined by his triangular execution. Hobbema is richer in colour, and his style of execution more magically harmonious.

Hobbema has painted many views of this water-mill. The same subject has been painted by Ruisdael but with variations—and it appears certain that the two contemporaries were already finished artists when they made each other's acquaintance at Amsterdam, where Hobbema resided for many years.

Formerly in the collection of Joseph Barchard, Esq.

JACOB RUISDAEL.

59 A Landscape. *Canvass; height* 25½ *inches, width* 21¼.

Ruisdael has represented the moment after a shower, and the setting sun penetrates through the clouds. The country is every where richly wooded with different kinds of trees, which are reflected in the water. A boat with several persons in it is seen approaching the bank.

The truth and simplicity of the composition is truly pleasing.

Bought at Utrecht in 1824.

GERARD DOU.

60 The Astronomer. *Panel; height* 12½ *inches, width* 8⅓.

An effect of candle-light, rendered with a truth and

delicacy perfectly wonderful. It discovers the philosopher at night, in the attitude of profound study, before a window; with one hand he holds a candle, which throws its light on the volume before him, the other, resting with a pair of compasses on a celestial globe, appears about to aid some calculation. A bottle, half full of liquor, and an hour-glass are placed on the sill of the window, arched above, and supported by two columns; one of them is surrounded by a curtain, a Cupid is cut in bas-relief on the other. It is the same model of Cupid represented on a column found in the famous picture, known by the name of Le Menage, in the museum at the Hague; from this we may presume it was painted towards the same period of 1658.

This precious gem is, in every respect, perfect, and worthy of the highest estimation, justifying the great reputation of this master. It comes from the gallery of Hesse Cassel, from whence it was taken during the late war in Germany by the French. Sold at Mons. Laperière's sale in 1817, and in that of Joseph Barchard, Esq., in 1826.

JOHN STEEN.

61 The Village Feast. *Canvass; height* 28 *inches, width* 39.

Not far distant from the church is a cabaret; the flag flying at the corner denotes it to travellers, who are arriving from all quarters; more than one hundred and fifty persons are every where engaged in festive enjoyment, delighted to commemorate the anniversary of the village feast. The joyous laugh and merry dance, each amusing himself according to his age, proclaim the hilarity of the happy villagers.

Upon the river are several boats, some disembarking visitors, others preparing to take their departure. The scenery is of a rich description, its effect striking, and the landscape is touched with peculiar delicacy.

WILLIAM VAN DE VELDE.

62 View on the Zuyder Zee. *Canvass; height* 30¼ *inches, width* 45¼.

The vapoury atmosphere casts a silvery tone over a broad expanse of sea. The view, which is taken on the borders of the downs of Holland in calm weather, indicates a fresh morning. The sky is agreeably clouded; a light air scarcely ripples the surface of the water. Nearly twenty vessels of different sizes are grouped or scattered about, and amongst them are distinguished merchant-ships, elegant yachts, barges, boats, and light wherries, which appear in motion and form a view as true as it is interesting. In the distance vessels of war are perceived, which probably indicate the preparation of a naval expedition.

This capital picture, which may be considered as one of the rare paintings of this master, comes from the collection of Lord Hampden, and Mr. Nieuwenhuys obtained it in 1830.

JOHN WEENIX.

63 The Swan. *Canvass; height* 68 *inches, width* 60.

At a distance is a magnificent chateau, which appears to be the residence of a nobleman, bringing to mind the epoch of Louis XIV. and Versailles. A beautiful garden with its fish-ponds is laid out in various par-

terres; near a fountain a lady and gentleman are followed by a page carrying a basket of fruit. Near the fore-ground is a splendid vase sculptured in high relief, and a tree, to which is attached a swan and peacock, of natural size—the contrast of the brilliant plumage of the one, and the snow-white feathers of the other, produces a very striking effect. A basket of fruit, various plants in flower, a wild pigeon, and two partridges complete the arrangement of this capital picture, which, notwithstanding its large dimensions, is of the most exquisite finish.

It is marked J. Weenix, f. 1708: from the collection of Mons. Gevers of Rotterdam.

LUDOLPH BACKHUYZEN.

64 The Port of Amsterdam. *Canvass; height* 20½ *inches, width* 24.

Towards the city, which is seen at a distance, are two men-of-war, one firing a signal. The sky, with a great mass of clouds, indicates the approach of bad weather; the water is agitated by a squall; the sun, hidden by some clouds, throws a light on the left side, where is a view of the Y. The vessels, which are there assembled near the shore, are so finely pencilled that they denote this to be one of the most precious paintings of this master.

GIULIO-ROMANO.

65 The Holy Family. *Panel; height* 32½ *inches, width* 24.

The family name of this memorable artist was Pippi, but he is commonly known by the name of Giulio-Romano. His rare talent, and his kind and

affable demeanour, gained so entirely the friendship of Raphael, he was not only treated by him as a brother, but made at his death one of his principal heirs. Raphael and Giulio-Romano, as painters, were two of the most learned in the art that ever existed: none understood better than they the sublime style of antiquity, having studied and entered into it thoroughly. Their amiable conceptions harmonized so well when they worked together that it requires an experienced eye to distinguish the pencil of Giulio-Romano from that of Raphael.

It is impossible justly to describe the beauties of this picture; and it must be considered one of the finest of its kind, not only as regards the pure and grand character of the design, but also from the beauty of the pencilling, qualities that have always been so much admired in this great school. It would be difficult to name a second picture of this painter to compare with the present. It bears more resemblance to the beautiful works of Raphael than to any other of Giulio-Romano, and no doubt the hand of Raphael took a considerable part in the execution of this excellent work, for the head of the virgin is after the same model which the latter has introduced in his most important works. The virgin is seated—a veil thrown over her head falls on her shoulders, and the drapery over her knees is of a beautiful blue. She supports her child, standing on a cushion, having in his little hands the end of a scroll, on which the words "*Ecce agnus dei*" are easily deciphered. St. John is holding the other end of the paper about which they are disputing, and the virgin, with a sweet expression, seems to invite him to yield to the infant Jesus. At a distance, under an obscure portico, is seen St. Joseph

with a lighted lantern in one hand, with the other he is leading the ass which is to aid their flight into Egypt.

From the collection of Lord Gwydir.

GIULIO ROMANO.

66 & 67 Two Frescos. *Height* 59 *inches, width* 32.

It is impossible to have a just idea of fresco painting without visiting Italy; the curious who cannot take this journey can form a conception of them by these two examples, which were formerly in the collection of Lucien Buonaparte, and have been described as follows:—

These frescos, representing angels, each holding a flambeau, were taken from the walls of the church of the Trinity at Rome, where, before their removal, the colours had much faded; but by a process, being secured upon canvass, they have, with the assistance of varnish, returned to their original freshness. Palmaroli first discovered this new process.

They are painted in a very grand style, and bring to mind the great and flourishing epoch of the sublime Roman school.

MINDERHOUT HOBBEMA.

68 The View of the Herring Packer's Tower of Amsterdam. *Canvass; height* 30½ *inches, width* 39.

In the front is a canal, on which are seen two boats, one of them approaching a sluice, at which two men are occupied in opening the gates. Further on is a second sluice crossed by a drawbridge, behind which the masts of numerous vessels are seen in the harbour. To the right the houses surrounded by trees, and

the neighbourhood of the tower, are illumined by the sun; whilst the opposite part is shadowed by some beautiful trees and buildings.

A pleasing warmth is diffused through every part of the picture. In point of artistical treatment, this piece is a magical production of the master. For depth, richness of colour, and high finish, it is not to be surpassed.

From the collection of M. Peter de Smeth van Alphen, which was sold at Amsterdam in 1811.

PETER PAUL RUBENS.

69 Saint George. *Panel; height* 74 *inches, width* 39½.

St. George, the conqueror of the dragon, has already pierced him with the lance which broke in the contest. The saint, armed with helmet, breastplate, and buckler, trusts wholly to his sword, and holds beneath him the monster he has overthrown.

A landscape forms the ground of the picture: the brilliant sky shows to advantage the contrasts of light which strike the eye, and every touch indicates the forcible pencil of the illustrious master.

This painting comes from the collegiate church of St. Grommaire at Liêre, and was one of those which formed a suite to the works that Rubens painted for the altar of the chapel belonging to the Brotherhood of Crossbowmen of that town, where it was kept till the year 1810; at which time Mr. Nieuwenhuys obtained it from the wardens of the church. It is mentioned in the Picturesque Voyage of Flanders and Brabant, by T. B. Deschamps.

PAUL POTTER.

70 The famous Young Bull. *Panel; height* 17½ *inches, width* 14¾.

No picture ever produced more admiration among

artists and lovers of the fine arts than this extraordinary painting, which has always been considered the *chef-d'œuvre de cabinet* of the celebrated Paul Potter.

The subject of this picture is not one of those compositions where confusion of objects perplex the observer. It is simply a little rising spot of ground, on which is seen lying one of the most beautiful cows that can possibly be imagined—it is marked bright brown and white; a breathing life runs throughout the animal, and every vein and muscle are visible. Behind her, standing up, another cow foreshortened is so cleverly executed, one would think the flesh perceptible through her skin; while a young bull, of a lively appearance and dark brown colour, (the same model which Potter made use of for his great picture, now in the Museum at the Hague,) advances upon the hill. These three animals form a group, most pleasingly varied. The sky is broken with light clouds—on the left, in the meadows at a distance, are several other animals; on the right is an old trunk of a tree where two small birds are perching, and on a stile is written in large letters Paulus Potter, f. 1647.

This triumph of art, which has given fame to the collection of the Burgomaster Hoguer, was imported into London in 1817. Bought by George Watson Taylor, Esq., and sold by auction at Erlestoke Park in July, 1832.

70* A MAGNIFICENT TABLE, the top an octagonal slab of FLORENTINE MOSAIC, the centre a coat of arms surrounded by eight compartments of birds, fruits, and flowers composed of gems and rare marbles, supported upon four fawn's legs, and a framework of or-moulu, in very rich taste.

End of the First Day's Sale.

Second Day's Sale.

ON SATURDAY, MAY 11, 1833,

AT ONE FOR TWO O'CLOCK PRECISELY.

MOLENAER.

71 A LANDSCAPE. *Height* 18 *inches, width* 24½.

Cottages surrounded by trees on the bank of a river, on which are fishing-boats and figures.

JOB BERCKHEYDE.

72 THE INN. *Panel; height* 17 *in., width* 13½.

Several travellers are just arrived at an Inn, either to halt there or change post-horses; a gentleman on horseback, dressed in a red coat, is a principal figure.

HENDRICK VAN BALEN.

73 THE ANNUNCIATION. *Panel; height* 21 *inches, width* 15.

The Virgin is kneeling before a prayer-book, as the angel Gabriel announces his divine mission.

From the Danoot collection.

GERBRANT VAN DEN EECKHOUT.

74 THE SATYR AND THE PEASANT. *Canvass; height* 21¼ *inches, width* 25.

JOHN BAPTIESTE GREUZE.

75 His own Portrait. *Panel; height* 17 *inches, width* 13.

JOHN BREUGHEL.

76 A Flemish Fair. *Copper; height* 5 *inches, width* 6½.

Breughel and Callot had the peculiar gift of genius to represent in such small dimensions the image of nature. This specimen represents a Flemish fair, where strolling players draw a crowd of the curious; farther on, others are amusing themselves with dancing.

A magnifying glass is requisite to distinguish the finish of its minute details.

HUGTERVELD.

77 The Music Lesson. *Canvass; height* 18 *inches, width* 15.

A lady dressed in a red silk corset, with a white satin petticoat, is playing on the violoncello, the music-master accompanying her on the piano-forte.

This little picture reminds us of the works of Terburg.

GEORGE ROTTNHAMER.

78 Vulcan forging the Armour for Achilles. *Copper; height* 13 *inches, width* 17½.

Thetis, surrounded by her nymphs, visits Vulcan to obtain armour for her son. The God of Fire has placed his anvil on a rock, and is working with his gigantic Cyclops; the helmet and shield are already finished, and he is now forging the immense cuirass for the valiant

Achilles. Cupid is introduced, and in the attitude of bending his bow.

From the collection of John Dent, Esq.

WILLIAM DE HEUSCH.

79 An Italian Landscape. *Panel; height* 11¾ *inches, width* 15¼.

This view (taken at the decline of day) describes a long chain of mountains crossing the landscape, from one point of which is seen a cascade rushing down the rock into a river, whose course is broken by a fall beneath a bridge, over which the road proceeds behind a group of trees, and leads to the front of the picture; a lady and gentleman on horseback, accompanied by several dogs, are returning from the chase.

This is a brilliant specimen of the artist, who followed the manner of his master, John Both.

DAVID TENIERS.

Christ and the Samaritan Woman. *Panel; height* 13¾ *inches, width* 21¼.

Teniers, one of the greatest and most versatile geniuses of his age, often took pleasure in imitating the manner of other painters, and he had a particular talent in imitating Le Bassan, Paolo Veronese, Giacomo Tintoretto, and others. There are some of these imitations done with so much art that the most experienced eye is surprised at the first coup-d'œil. The picture described under this number is a most interesting work of this kind. It represents Christ sitting near a well, revealing to the Samaritan woman the events she has met with in her life. The woman, who is astonished at the divine science he displays, appears quite surprised, and listens with particular attention. A spaniel

is sitting in the front, and in the back-ground of the picture we perceive three apostles. It is certain that those who are ignorant of the different manners of painting by Teniers would be mistaken in this work, in which he has tried to imitate Tintoretto. But, having closely considered it, the connoisseur will discover in several parts the characteristic touch of the Flemish painter, which he has not been able to conceal throughout this painting.

PETER VAN SLINGELANT.

81 STILL LIFE. *Panel; height* 7½ *in., width* 6½.

A dead cock, hung up by the legs to a pillar, two baskets placed on a table, the one filled with eggs, the other with vegetables, and two ducks, form the group of this representation of still life.

It is a specimen of the highest quality. It is signed P. V. Slingelant.

PETER PATEL.

82 SUMMER. *Canvass; height* 17 *in., width* 25½.

This view displays great brilliancy of colour, and represents a landscape, where, in the month of July, the rustics are employed with their rural occupations; several village girls are holding sheep on their knees and shearing their fleeces, whilst the villagers are cleansing the wool in a stream running under a bridge in the distance. Amongst a group of trees the ruins of a superb edifice of the Corinthian order are seen.

It is signed Patel, 1699.

CONSTANTIN NETSCHER.

83 JUPITER AND CALISTO. *Canvass; height* 21½ *inches, width* 17¼.

Jupiter, in love with Calisto, whom he saw in passing

through Arcadia, to make himself beloved by this nymph, took the form of Diana.

JOHN BREUGHEL.

84 Les Environs de Bruges. *Panel; height* 15¾ *inches, width* 22½.

In the middle of the picture is the great road leading towards the town of Bruges, hardly perceptible at a distance; a part of the landscape is illumined by a ray of the sun. Two wind-mills situated on the height of the hill, a miller loading a cart drawn by a white horse, and a peasant girl seated and talking with a villager, with some other persons pursuing their way towards the town, complete this composition.

It enjoys the most authentic reputation. Le Bas has made a charming engraving of it, under the title of 11ᵉ Vue des Environs de Bruges. This picture belonged then to his Royal Highness Louis Joseph de Bourbon, Prince de Condé; to whom this engraving is dedicated.

HENRY VERSCHURING.

85 View in Italy. *Canvass; height* 36 *inches, width* 44.

To the right is a rocky elevation crowned with buildings, which throws a shadow on the fore-ground; further on are a fountain and the columns of some ancient monument: the whole enriched by figures and animals. The horizon is bounded by a chain of high mountains.

NICOLAS LANCRET.

86 Women bathing. *Canvass; height* 40 *inches, width* 61½.

In a river several women are seen bathing, two of

them are amusing themselves in sprinkling each other; nearer, and on the first site, a cavalier and three ladies are sitting on the grass, the one dressed in a blue silk robe is adorning her head with flowers. On the river is a boat, with other figures, going towards the shade of the trees.

This remarkable picture of the painter rivals the finest works of Watteau. It comes from the castle of Chantillis, where it formed a part of the collection of the Prince Condé.

ADRIAN VER BOOM AND JOHN LINGLEBACH.

87 A LANDSCAPE. *Canvass; height* 26½ *inches, width* 25.

A landscape, with the ruins of an ancient castle, surrounded by trees. The distant mountainous country is illumined by a setting sun, which throws its light on the fore-ground. Peasants and cattle, of the best execution of Linglebach, on a road, adorn most agreeably this charming picture.

From the collection of Mons. Reynders of Brussels.

MELCHIER HONDECOETER.

88 POULTRY. *Canvass; height* 48 *in., width* 62.

The various subjects which the Dutch school has chosen render it both agreeable and interesting. Hondecoeter is celebrated for having represented poultry; he brought this kind of painting to perfection as much by the diversity of his compositions, as by the bold execution of his pencil. This picture represents a hilly landscape. Near a wooden inclosure are some shrubs and the trunk of a tree; from whence the ground descends to the first site, where several ducks with their

young are swimming in a pond;—near them are two geese.

From the collection of the late Gerrit Muller of Amsterdam.

GERBRANT VAN DEN EECKHOUT.

89 The meeting with Rebecca at the Well. *Canvass; height* 30 *inches, width* $42\frac{1}{4}$.

The sun about to set behind the mountains indicates the approach of evening; at the instant the servant of Abraham, arriving near the city of Nakor, meets Rebecca at the well, where the maidens from the city come to draw water. Here, Rebecca, dressed in a simple habit, is bearing a pitcher of polished brass; and a man in an Asiatic costume is conversing with her. At a distance several camels are seen, and the persons of the suite who form the caravan; lower down to the left are some other women drawing water; near them a flock of sheep are scattered and guarded by a shepherdess.

Every part is pleasingly varied, according to the history of the subject.

It is signed G. V. Eeckhout, fecit A° 1661.

CARLO MARATTI.

90 Actæon punished for his Curiosity. *Canvass; height* $20\frac{1}{2}$ *inches, width* $26\frac{1}{2}$.

The grandson of Cadmus wandering in a forest, separated from his companions of the chase, enters by chance the grotto where the Goddess Diana is accustomed to bathe. She is sitting on the border of the stream, whose crystal waters have refreshed her delicate form. Happy had he fled this dangerous spot! but

with rash infatuation he stops, and dares cast his impious looks on the charms which fortune had reserved for the happy Endymion; he alone could contemplate them without danger. Diana observing him, her heart burns with indignation at his audacity; his punishment was as severe as his conduct indiscreet. She transformed him into a stag and left him a prey to his own dogs.

This picture, and the following, No. 91, are known as having belonged to the gallery of Prince Monaco, and subsequently as part of the rich collection of Monsieur de Sereville. There is found in them the graceful style of Albano united to the scientific outlines of Carracci; of these it is said that Maratti never lost sight.

CARLO MARATTI.

91 DIANA BATHING. *Canvass; height* 20½ *inches, width* 26½.

The tranquillity of the scene is only broken by the murmuring of a rivulet; the conviction of being alone induced the chaste Diana to enjoy the coolness of the streams before her; her feet are already in the water, when a sudden noise startles her; her looks express agitation and fear inspired by her chastity. To the left, in the distance, a temple can be perceived amongst the trees, where nymphs are offering a sacrifice to the goddess of the forest.

JOHN HAKKERT AND JOHN LINGELBACK.

92 VIEW IN A FOREST. *Panel; height* 18 *inches, width* 13¾.

The works of this master are very scarce and very much esteemed. He has the peculiar fancy of painting forests or allies where the sun is piercing through the

trees. This specimen is one of those to which amateurs give a preference, and it represents the entrance of a forest varied by masses of trees designed with elegance. In the centre is a piece of water, into which a stag has thrown himself followed by the huntsman.

This elegant composition is touched with spirit, and its colour is perfectly illusive. The figures are painted by Lingelback.

JACOB RUISDAEL.

93 The Sandy Road. *Panel; height* 12¾ *inches, width* 16.

This picturesque bit of wild nature represents a sandy road, winding round a hill; the slope of which is covered with trees and brambles. Further on, in the back-ground, rise two hillocks, on one of which are two men, and at the foot there is a traveller followed by his dog. On the other hill is a tuft of trees well grouped and full of elegance; to the right of the first site is a pool of water, in which the sky is reflected, it is bordered by various plants; still further we discover a country covered with wood.

This exquisite picture shows all the power of the artist's talent, and particularly displays a vivid touch and the most brilliant colour. It formed part of the collection of Saint Victor, from thence it was brought to adorn that of Joseph Barchard, Esq.

RICHARD PARKIS BONINGTON.

94 A River Scene near Mantes. *Height* 14½ *inches, width* 20.

In the foreground are two figures reposing on the trunk of a felled tree; the opposite bank of the river is shaded by a cluster of trees, from which the eye is in-

sensibly led into the distance, terminated by the towers of the cathedral of Mantes. A delightful warmth is diffused throughout the scenery.

The immense progress which this artist made during the few years that he lived is quite astonishing; his drawing is full of sentiment, his subjects are always chosen with taste, and his colouring often true to deception. The amateurs in France appreciate highly the merit of Bonington, and in England the friends of the fine arts have equally rendered justice to his talent; and the best praise we can bestow is the assurance that 1500 guineas have recently been paid for three of his pictures. The arts have made wonderful progress in England, and without doubt its school for painting is at the present day the first in Europe.

ARNOLD VAN DER NEER.

95 WINTER. *Canvass; height* $21\frac{1}{4}$ *inches, width* $24\frac{1}{2}$.

A frozen canal, where several persons are assembled, forms the point of view in this picture. Every season brings its peculiar amusements; thus, men, women, and children are here seen diverting themselves on the ice, some in skaiting, some in sledges, and others playing at bat and ball. Some trees appear isolated on the borders of the canal; although bereft of foliage, they embellish the scene by the elegance of their forms. In the distance is a village, its dwellings half hidden beneath the snow. The frosty atmosphere is depicted with extraordinary talent, and the texture of the painting denotes it as one of the most perfect works of the kind ever executed by the master.

It comes from the collection of Mr. Vranken of Lokeren.

ARNOLD VAN DER NEER.

96 Retour des Bestiaux. *Canvass; height* 25 *inches, width* 23½.

A setting sun gives effect to this picture; it represents a rich extent of country watered by a river; cattle are seen returning to the village: on the road in front a woman is sitting in a cart, and a man leading the horse. All these objects are most effective in execution, and harmonious in tone of colour.

In 1786, when the engravings of the gallery of the Palais Royal were published, the paintings of Arnold Van der Neer were but little known in France, and have therefore been confounded with the works of Eglon Van der Neer, who was born in 1643, but who painted in the style of Gerard Terburgh. Descamps, the author of the lives of Flemish, German, and Dutch painters, made the same mistake. This was the only specimen of the master in the gallery of the Duke D'Orleans, in which collection it is engraved and described in the third volume.

ANDREA DEL SARTO.

97 Jupiter and Leda. *Panel; height* 40 *inches, width* 30.

The celebrated works of Andrea del Sarto are much sought after in Europe, and are very scarce. His picture of Jupiter and Leda has adorned two of the most important galleries, those of the Duke of Orleans and of Lucien Buonaparte. It has been engraved by Ph. Triere and Piroli. It is thus described in the work of the gallery of the Palais Royal, under the second picture of Andrea del Sarto: "Jupiter, in love with Leda, the wife of King Tyndarus, changed himself into a swan, and succeeded under that form in pleasing the

princess. Pollux and Helena came into the world from one egg, and acknowledged Jupiter for their father; Castor and Clytemnestra, from the second, passed for the children of Tyndarus."

The correctness of the design, the tone of colour, and the grace displayed in the figure of Leda are very remarkable.

BARTELEMI SCHIDONE.

98 The Martyrdom of St. Sebastian. *Canvass; height* 39 *inches, width* 28.

The defender of the Roman church, bound to a tree, two arrows already having pierced his body, seems to support with resignation the cruelty of his oppressors. The divine love which inspires him is depicted on his countenance, and the confidence with which he raises his eyes to heaven shews the steadfast faith which makes him bear calmly the pangs of his martyrdom.

Schidone has represented this subject with much simplicity and nobleness; it is a remarkable example of his Corregiesque manner, and the most powerful effect is produced by the judicious management of the *clair-obscure*. The artist has taken the moment when night is approaching, and it seems as if the sufferings of the martyr were to end with declining day. At a distance on a hill are three female figures.

It comes from the famous gallery of Lucien Buonaparte.

BARTHOLOMEW STEPHEN MURILLO.

99 A Saint. *Canvass; height* 40 *inches, width* 32.

This saint is represented *á mi-corps;* she holds two vases of a red colour, and a palm of martyrdom in her

hands. Her fixed look is the expression of a woman inspired by divine faith: her costume is arranged with grace. The sky forms the back of the picture and produces a beautiful harmony of colour.

This painting, and the following, were purchased in Spain by M. de la Forêt, during his embassy at the Court of Madrid.

BARTHOLOMEW STEPHEN MURILLO.

100 A Saint. *Canvass; height* 40 *inches, width* 32.

This Saint, which forms the pendant to the preceding picture, is looking towards the spectator. She also holds two vases, but of a light colour, and the palm of martyrdom. She is dressed in a blue robe, with a red drapery falling over her left arm.

Murillo always commands admiration by the simplicity of his expressions, which are indeed quite peculiar to himself. His grand style places him amongst the greatest artists which have existed.

JACOB RUISDAEL.

101 View of Haerlem. *Canvass; height* $20\frac{1}{4}$ *inches, width* $25\frac{1}{2}$.

This View, taken from the side of the bleaching-grounds of Haerlem, discovers in the distance, part of that city, and the great church. From the vast extent of surrounding country here represented, this scenery forms a perfect panorama. The moment is taken when the clouds, propelled by the wind, overshadow one part of the country, while the remainder is lighted by the finest day.

This transition of light produces the most charming

effect; and such is the minute exactness and fidelity to nature expressed throughout, that one may almost fancy the eye resting on the reality instead of the illusion.

The figures are touched with the greatest delicacy.

GERARD DOU.

102 The Doctor. *Panel; height* $11\frac{3}{4}$ *inches, width* $8\frac{1}{2}$.

The Doctor, dressed in a robe with open sleeves, is standing near a window, holding a bottle in his hand. A woman has just entered his study to consult him on the illness of a child she holds in her arms.

A striped belt negligently thrown on the window-sill, is grouped with an open book, a copper basin, an hour-glass, and sealed parchment. These accessories are varied with taste. A curtain, which is of remarkable execution, brings to the mind his famous picture of the Dropsical Woman, in the Louvre, and where he has represented the same Doctor described in this picture.

The praise bestowed on the subject of No. 60 falls equally on this master-piece. From the collection of the late M. le Chev. Sebastien Erard.

GONZALES COQUES.

103 Family Portraits. *Panel; height* $24\frac{1}{2}$ *inches, width* $29\frac{1}{4}$.

This picture is found described in the catalogue of the collection of the late Mr. Danoot, of Brussels, under No. 11. In the middle of the picture, a cavalier, standing dressed in a black costume, is holding the hand of his lady, sitting in a chair; two children are amusing themselves with birds; on a table, covered

with a blue cloth, are seen books, drawings, and a group in sculpture, representing the Rape of Dejanira. The hall is adorned with columns, and a red drapery, which forms a very agreeable contrast, and throws back to advantage the landscape seen in the distance. The accessories would imply that the cavalier is the portrait of a sculptor of the ancient school of Antwerp.

In the history of the life of Rubens, written by T. F. Michel, page 357, he quotes this painting of Mr. Danoot's collection, as a chef-d'œuvre of Gonzales Coques.

JOHN STEEN.

104 "Soo de Oude Songen Soo pypen de Jonge." *Height* 43 *inches, width* 54½.

The painter, in illustrating a Dutch proverb, has represented the different ages of man. In an apartment is a table covered with a Turkey carpet, on which are spread refreshments upon a table-cloth. At the head of the table is an old man, who is joining in chorus to his wife's song, which is accompanied by a man on the bag-pipes, and a boy on the flute. Other figures and children complete the group.

The picture is vigorously painted, and powerfully lighted from a window on the left.

ADRIAN VAN OSTADE.

105 Le Bonet Rouge. *Panel; height* 17½ *inches, width* 15.

Adrian Van Ostade has represented himself in the dress of a peasant; he wears a red cap, sitting with his pipe in his hand, apparently lost in thought. Behind him is a woman leaning on a door half opened, where is seen a yard, and the exterior of a public-house. Se-

veral villagers are there assembled round a table, enjoying themselves. This part is vividly illumined and very picturesque.

This painting is the more remarkable, as the figures are of a size larger than generally seen by this celebrated master. No painter ever composed these subjects better than Ostade, nor drew with greater truth the native characters of the boors of Holland: it is impossible, in the art of colouring, for richness and effect to be surpassed.

PETER PAUL RUBENS.

106 Portrait of a Bey of Tunis. *Panel; height* 39 *inches, width* 28.

This prince wears a white turban, a part of the drapery falling upon his breast, thus shewing to advantage the tawney hue of his skin, and giving a martial air to his appearance. His green African robe is arranged with ease; one hand holds his sword, the other is resting on his hip. He is looking with a serious eye towards the right, and seems to be deeply contemplating the objects which surround him. Rubens has introduced in the back-ground of the landscape the ruins of the palace of the Alhambra at Grenada.

This picture is vigorously painted, and its vivid colour shews how well Rubens knew how to appreciate the excellence of the Venetian school.

LUDOLPH BACKHUYZEN.

107 Entrance to a Harbour. *Canvass; height* 22½ *inches, width* 27.

A fresh breeze. To the right is the jetty or entrance to the harbour; some persons are standing looking towards the left, where a beautiful vessel of war is

seen with all her sails set, scudding before the wind, and firing a gun. A boat, carrying the admiral's flag and full of sailors, reaches her to put them on board. Another vessel of war is already in the offing, and several smaller vessels are sailing in different directions.

From the collection of Count Pourtales.

BENVENUTO GAROFALO.

108 The Holy Family. *Panel; height* 16¼ *inches, width* 22.

In a ruined building the infant Jesus is sitting upon the knees of the Virgin, the little St. John, who holds a lamb in his arms, is standing near St. Anne; another saint is sitting behind her. Joseph, who is leaning upon a pillar, is in conversation with St. Thomas, whose head is covered with a red cap. Every part of the distant landscape is executed with a lively touch and brilliant colour.

This picture was painted at the best period of the master, after he had studied and well considered the works of Michael Angelo and Raphael. It was one of the choicest ornaments of the collection of the late George James Cholmondeley, Esq. Exhibited in the British Gallery in 1829.

PETER PAUL RUBENS.

109 The Portrait of an Old Man of Rank. *Panel; height* 74 *inches, width* 36½.

In the back-ground of the picture, under the coat of arms, is found the date 1611. Rubens must therefore have been 34 years of age when he painted this portrait. It is in a sitting position, his two hands on his arm-chair; his countenance indicates advanced age, his open forehead shews a slight scar; we may suppose

in his youth he was one of those gallant spirits who fought for his own renown or that of his country. His dress is simple yet elegant; a black robe lined with fur falls over his breast, and a ruff plaited with great exactness surrounds his neck.

This portrait has much character and remarkable expression. Rubens has taken particular care in this work, and the skilful penciling denotes it to be one of his most finished productions. It comes from the collection of the Prince of Orange.

WILLIAM VAN DE VELDE.

110 A Calm. *Canvass; height* 30½ *inches, width* 26.

A salute announces the arrival of a man-of-war; the crew are all occupied, some lowering the sails, others preparing to let go the anchor. Two shallops, one of them full of sailors, are rowing towards the shore, which is perceptible in the distance, where another vessel of war is discovered.

Van de Velde has painted pictures more varied and considerable than this, but in point of skill he never surpassed the present production; the free touch and transparency of the beautiful tints, so characteristic of this great master, are here represented with all their brilliancy and power. Signed, W. V. Velde f.

WILLIAM VAN DE VELDE.

111 A Storm. *Canvass; height* 30½ *inches, width* 26.

The sea presents a terrific appearance; a vessel of war, which forms the principal object, is driving before the wind with the fore-sail loose; all the others are furled: the impetuous gale has carried away the main

and mizen top-masts, and she is at the mercy of the waves. To the left, a fishing-boat, with all sails lowered, is buffetting with the raging ocean.

This piece is painted in the boldest style; it forms a pendant to the preceding, and is also signed in full length, W. V. Velde f.

GIOVANNI BELLINI.

112 The Holy Family. *Panel; height* 33½ *inches, width* 24.

The paintings of this master are become scarce; this one formed part of the Brentano collection, and also of that of the Prince of Orange.

It represents the Virgin with her child standing before her; on her right is St. Peter, and on the left St. John; three Cherubim are seen in the clouds.

The high finish of this ancient painting is executed with the most scrupulous exactness to nature, and partakes of the early character of his time.

ANTHONY VAN DYCK.

113 The Portrait of Francis de Quenoy. *Canvass; height* 30½ *inches, width* 32¾.

For portrait one cannot sufficiently admire the sublime pencil of Van Dyck. He has represented with such success the characters of his age, that it seems a print of life itself; not only do you see the person he has represented, but also the very thoughts are found expressed on the countenance. And in this respect this celebrated painter has risen to the greatest degree of excellence that is in the power of art to produce.

The face of the celebrated sculptor is interesting; his look is full of expression, and denotes a character tinged with melancholy. His brown hair is softly executed; a ruff falls flat on his black mantle, which is very full, and covers the greater part of his person. He holds in his hand an antique head of a faun sculptured in marble.

Van Dyck has taken particular care in the execution of this work, and it ranks amongst the finest productions of this wonderful master; he has employed all his talent to produce a *chef-d'œuvre* in representing his friend the celebrated Du Quenoy.

At the bottom of the engraving, which was taken from this picture in 1751, by P. Van Blecke, there is found written, Francesco Di Quesnoy, called il Fiammingo, a sculptor; born at Brussels in the year 1594, and died at Leghorn the 12th July, 1643, by a slow poison given him by his brother, who confessed the fact before he suffered. —*Bellori.*

ANTHONY VAN DYCK.

114 SILENUS. *Canvass; height* 52½ *inches, width* 43.

The old Silenus, tottering in his intoxication, holds a vase negligently in his hand, spilling his liquor; a satyr who is supporting him by the arm has his head adorned with a chaplet of vine-leaves, and embraces a Bacchante, who holds a tambourine.

This piece, which we may consider for its bold execution as a study of art, comes from the collection of Mr. Vink Wessel, of Antwerp, where it was sold in 1814. Engraved by Bolswert, and etched by Vanden Steen.

ANNIBAL CARACCI.

115 The Holy Family. *Copper; height* 16 *inches, width* $11\frac{3}{4}$.

The infant Jesus is sitting on the knees of his mother, holding her with tenderness; she places her hand on the shoulder of the child St. John, who is on his knees before her. St. Joseph, sitting near them, contemplates this amiable scene.

A vase placed on an elevation bears a branch of the *fleur de lis.* Through an opening in the hall, which is adorned with several ornaments, we discover a small but pretty country view.

This cabinet picture is full of energy and expression, and the whole characterizes the style of the great master. It comes from the Borghese Palace.

NICHOLAS BERCHEM.

116 View of a Port in the Levant. *Panel; height* 17 *inches, width* $21\frac{1}{4}$.

A lady elegantly dressed is walking, followed by a servant carrying a parasol, a pretty spaniel barking before her. Another dog has seized a poor cripple who is asking alms. To the left are sitting in the shade a Cavalier and a Turk conversing together; farther off is a fountain adorned with the statue of Diana, by which stands a peasant and a woman with an ass, loaded with several lambs; sailors are occupied in loading and unloading merchandize.

Nothing can be more charming than this delightful picture: it is of a clear and brilliant tone; the time chosen is morning.

JOHN STEEN.

117 The Marriage at Cana. *Panel; height 25 inches, width* 32¼*.

This picture is composed of more than forty-five figures, ten of which are on the first site, where we particularly remark a young woman sitting; she holds a glass to her mouth to taste the liquid it contains. The expression of tasting is perfectly well given: two men in Asiatic costume, and another woman, are looking on her attentively, and seem interested to know what she thinks of the quality of the draught. A pretty child is leaning on a cask, and seems to say, There is no more wine, the cask is empty. Amongst the rest is a young man dressed in a red waistcoat, pointing towards a fountain, and holding a conversation with an old man who is leaning on the railing. There is every where

* Mr. John Smith has made a mistake in his Catalogue raisonné, part iv., page 31, No. 100, when he says that this picture by John Steen comes from the collection of Mr. Fabricius, sold at Haerlem in 1749. In the Catalogues by Gerard Hoet, vol. ii. page 263, it will be found by the measurement that the error is positive. Gerard Hoet speaks, in No. 13 of his catalogue, of an upright picture, representing the Wedding at Cana, in height 2 feet 1 inch, and in width 1 foot 8 inches, Dutch measure; so that the picture of Mr. Fabricius cannot be that described under No. 117 in this collection, this being oblong.

Mr. Smith says also that it has formed part of the collection of M. Van Hoeck Jantz, (sold at Amsterdam the 7th April, 1706). Gerard Hoet mentions a picture in that catalogue representing the Wedding of Cana; but he gives no description of it, nor any dimensions which can prove that it is the same painting. As John Steen has repeatedly painted this subject, it is improper to refer to those ancient catalogues, which are for the most part extremely vague, and can only lead to error.—J. N.

something to amuse; and in following the flight of steps, a banquet is spread and the married couple sitting under a canopy. The guests at the wedding are all occupied, each according to the conversation that engages him. In the orchestra, which is raised on columns the musicians are playing. Beyond the vestibule is the garden, where the sky, illumined by a setting sun, indicates the near approach of evening.

The painter evidently intended to represent the miracle of changing water into wine, as Christ, near the centre of the picture, is pointing to some large flagons that are brought to him.

The power of J. Steen's capacity is admirable in this picture; the characters are beautifully expressed, and the finish exquisite.

Bought at Paris, at the sale of M. Constantin, in 1829.

ADRIAN VAN DE VELDE.

118 A Pastoral Landscape. *Canvass; height* $22\frac{1}{2}$ *inches, width* $27\frac{1}{4}$.

To the left, on a rising ground, shadowed by a hut, a young female peasant is sitting, apparently much interested in the conversation of a shepherd. A group of four cows, differently marked, seven sheep, and a ram, form the principal features in this master-piece.

The fecundity of Van de Velde's genius is without example. He has painted history also; but it is in pastoral scenes in which he has particularly distinguished himself. Simple in his choice, his delight was in the representation of romantic landscapes, with the shepherd looking after his flock. And if the artist has not employed his pen in the poetry of his subject, he has at all events possessed the talent of making the

truth of his ingenious pencil fully understood and admired.

Signed A. V. Velde, 1668. From the collection of Mme. Montez, sold at Rotterdam in 1825.

PHILIP WOUWERMANS.

119 L'Abreuvoir. *Panel; height* 18 *inches, width* 24½.

This picture, which amateurs have always considered as one of the most charming chef-d'œuvres of Wouwermans, represents a view upon the borders of a large river. On the left is a rising ground, upon which are seen a cluster of trees and a picturesque house, with a gate serving as a barrier. At the foot of this elevation glides the stream; beyond it the eye is led over a vast extent of country. The blue tint, and the light which brightens the clouds, foretel the rising morn; hostlers bringing their horses to water, and other figures are variously grouped, producing an effect altogether grand and striking. Upon the top of the hill two women are watching the linen which they have laid down to bleach. A man comes forward with two horses,—the one he leads kicks out at a dog that is barking at him. But it is in the fore-ground that the most striking part of the picture is collected together, and where the inimitable talent of the artist shines forth in all its perfection. There many beautiful horses, varying in colour and position, nimbly move about: some, mounted by grooms, are in the water; others are coming out, or passing on; boys are bathing, and women washing linen. A ferry-boat, with horses and figures on board, is seen on the river in the distance, with other boats.

This brilliant picture has been engraved by J. Moyreau, and formed part of the famous cabinet of the

Countess De Verrue, the first and the most extraordinary perhaps that was ever formed in France by a private individual. It afterwards became one of the chief ornaments of the valuable collection of Joseph Barchard, Esq.

CLAUDE LORRAINE, OR GELÉE.

120 A Sea-Port of the Mediterranean.

Canvass ; height 30 *inches, width* 38½.

The effect of the setting sun by Claude Lorraine is so beautifully pourtrayed, so true to nature, that the art of painting conceals itself in skill so perfect.

The waves are rippled at the entrance of a harbour ; on the left a fountain partly hides a vessel with three masts, carrying guns, and the flag of France: part of the crew of the vessel are employed in furling their sails. A boat almost alongside is bringing bales of merchandize ; a second boat, which has just reached the beach, is also laden with goods, which the sailors are employed in disembarking. On the right is a triumphal arch, ornamented with pillars ; further on are two towers, and also an embattled wall and other edifices. Not far off two frigates are floating at anchor ; the sun, a little above the horizon, spreads upon the objects the most brilliant lustre.

This beautiful picture, of the richest composition, is one of those subjects to which connoisseurs give the preference. In former times it adorned the palace of the Duke Cardinal of Richelieu, and the drawing of this painting is found in the *Liber Veritatis*, tome i. No. 6.

WILLIAM VAN DE VELDE.

121 The Entrance of a Port in Holland.

Canvass ; height 25½ *inches, width* 30½.

At the extremity of a jetty is the entrance of a har-

bour, where several boats are assembled ; on the left two boatmen are in the water for the purpose of pushing off the heads of their craft ready to go to sea, the reflux of which occasions a slight motion on the surface, insensibly stretching towards the shore : here two sailors, one of whom has a basket on his back, and the other carrying a plank under his arm, are in conversation. In the distance are several men-of-war, the nearest lowering sails.

It is inconceivable how the painter has been able, on a canvass of such small dimensions, to produce the appearance of so considerable an extent; the motion of the clouds is quite remarkable, and the clearness of the atmospheric gradation disappearing in the horizon presents nature herself to our eyes.

This *chef-d'œuvre*, which has been described by several writers, formerly adorned the collection of the late Mr. Gerrit Muller of Amsterdam.

LUDOLPH BACKHUYZEN.

122 The approach of a Storm. *Canvass ; height* 25¾ *inches, width* 30.

A part of the picture is illumined by a bright day; from the horizon on the left a storm coming on, darkens the sky, and throws a tone of demi-tint on two beautiful vessels of war in full sail. Two fishing-boats are coming towards the shore ; the nearest is lowering her sails and entering the harbour to avoid the approaching storm. Several sailors wait the arrival of their comrades.

This fine painting comes from the Backer family of Amsterdam.

REMBRANDT VAN RYN.

123 The Spanish Gipsy. *Canvass ; height* 52 *inches, width* 43.

This capital picture is of an extraordinary force of colouring; the effect of the *clair-obscure* is magical, and the whole is painted with a boldness which displays all the power of the great master so unique and talented.

The composition consists of four figures, and a goat, the size of nature. A gipsy, dressed in a red turban, is supporting a child sitting on the back of the goat, which she drives with her right hand, in order to make it proceed before her. Two girls are enjoying this amusement. A rising ground, entangled with briars and rose-bushes, forms the back-ground.

Rembrandt has surpassed all other painters in the *clair-obscure*, and in producing striking effects; he was the inventor of a manner of painting till then unknown. He is inimitable! Daring to undertake every thing his mind inspired him with, each touch of colour which came from his pallet appeared on the cloth sparkling with light.

This picture comes from the collection of Monsieur J. A. Brentano of Amsterdam, where it was sold the 13th May, 1822. Exhibited in the British Gallery in 1824.

ISAAC VAN OSTADE.

124 A Frozen Canal. *Canvass ; height* 37 *inches, width* 47½.

This painting, which presents all the splendour of the surprising talent of Isaac Van Ostade, is one of the finest pictures known by this master. It represents a frozen canal, bordered on the right by a dike; upon its elevation is seen a cottage and travellers; on the left is

another elevation, where a hut and some trees throw a shade over the fore-ground. In the middle of the canal two men are in conversation; one of them is leaning on his sledge, upon which is placed a barrel and a basket. Near them are several boys, one is putting on his skates whilst another is looking on. A lady and gentleman are sitting in a sledge to which a white horse is harnessed, and the conductor is preparing for departure. Many other figures animate every part of the scene.

The brilliant and golden tone of colour produced by the effect of the setting sun is wonderful.

Formerly in the collection of General Verdier, sold at Paris in 1810, and then became one of the ornaments of the gallery of Le Chevalier Sebastian Erard.

JOHN VAN DER HEYDEN AND ADRIAN VAN DE VELDE.

125 View of the Stadt-house of Amsterdam. *Panel; height* 26 *inches, width* $21\frac{3}{4}$.

The paintings of this artist are looked upon as prodigies of art; he was so exact an imitator of nature, that not only did he copy the number of bricks in a building, but indicated the appearance imprinted by the hand of time.

In examining his works closely, it can hardly he conceived how he was able to find a pencil to produce such wonders.

This picture is in every respect a remarkable specimen of this celebrated man, and is one of the most capital pieces he ever executed. It represents the Stadt-house of Amsterdam, with a part of the Square and of the buildings surrounding it. More than thirty figures of

Adrian Van de Velde, in his finest manner, serve to adorn it.

It was formerly the principal ornament in the collection of De Haes of Amsterdam.

PHILIP WOUWERMANS.

126 La Chasse aux Canards. *Panel; height* 14 *inches, width* 12½.

The sky is clouded and indicates the approach of a storm. The ground of the country, which is mountainous, is crossed by a road, which inclines towards a piece of water, along which are several travellers who are following their route. In front is a cart loaded with sand, drawn by a brown horse, near which the driver is standing; three horses of different colours are at a distance. Upon that part of the sandy ground which receives the great effect of light, is a sportsman in the act of firing at wild fowl. The colour is of a clear and brilliant tone, the touch is easy and sprightly, and it would be difficult to find a second picture as scientifically executed.

It comes from the collection of Mr. Gerrit Muller of Amsterdam, where it was sold the 2d April, 1827, under No. 82 in the catalogue.

LUDOLPH BACKHUYZEN.

127 A violent Storm at Sea. *Canvass; height* 5 *feet* 8 *inches, width* 11 *feet* 2 *inches.*

An author may relate the dangers encountered by the intrepid navigator, but from description alone we can form no just idea of the hazards that surround him. It required the transcendent genius of Backhuyzen to

pourtray a tempest in all its horrors. On examining this painting we are struck with wonder; every thing is in motion, the winds lash the waves with furious violence, and cover the sea with foam. Several Dutch East-Indiamen appear in the utmost danger, and the sailors are using every exertion to keep clear of the mountainous coast, on which they are driving with impetuosity. But unfortunately the pilot cannot always weather the storm, and we perceive its truth in this instance exemplified in the three vessels that form the principal action in the picture. The first, a large merchant-ship, has only one sail set, and with its assistance the crew are striving by every manœuvre to gain the open sea. The vessel bearing the Dutch arms on the stern is also in imminent peril, two of her masts are snapt and one overboard; all her safety depends on the one still standing. The third appears in frightful distress; whirlpools of water surround her on all sides, and threaten instantly to plunge her into the raging abyss. Other vessels are seen at a distance, whose safety may be considered precarious. The horizon, gilded by the setting sun, is discovered beneath the dark clouds, and the surface of the water is enlightened by its reflected rays, producing a magnificent but awful effect.

This classic picture, the most considerable that is known of the master, was painted for William the Third, Prince of Orange, afterwards King of England, who placed it in the Stadthouse of Amsterdam, where it remained with the other paintings afterwards transferred to the Royal Museum of the same city. The directors of the fine arts put them into a public sale in 1827, when Mr. Nieuwenhuys had the good fortune to obtain it in a journey he made to Holland.

The two following chefs-d'œuvres *formed the principal ornaments in the collection of George Watson Taylor, Esq., of Erlestoke Park.*

MINDERHOUT HOBBEMA.

128 A Landscape in the Drenthe Country. *Canvass ; height* 32 *inches, width* 26.

This landscape proves how well the Dutch painter understood the contrasts of nature ; the point of view is happily chosen, and produces a picquant effect. The beautiful groups of trees, the forms and the foliage of which are designed with so much elegance, are admirably detached from the clouded sky. A road which crosses the second site is every where richly wooded, and adorned with several habitations ; the village steeple is perceived in the distance : this part is vividly illumined by an autumnal sun approaching the decline of day, which throws the shadows broadly through a mass of beech-trees in the foreground, under which is a cottage. A countryman is bringing in his harvest of wheat. Several travellers, having approached by a second route nearer to the rivulet (which forms the front of the picture), are reposing from the fatigues of their journey. A poor child crying is apparently scolded by the mother, while another woman endeavours to frighten it by the barking of a dog.

This and the following magnificent production were bought by Monsieur Reynders at Amsterdam in 1788, in whose possesion they remained till 1817, when they were purchased by G. W. Taylor, esq.

MINDERHOUT HOBBEMA.

129 The Water-Mills. *Canvass ; height* 32 *inches, width* 26.

At the first glance this landscape captivates the eye

by the beautiful effect of light and by the harmony of colour which pervades the whole. The rays of the sun, partially concealed by clouds, and these again reflected in the water, strike forcibly the centre of the picture, and thus give a tone of reality which produces a perfect illusion.

The painter has, in this production, surpassed every expectation, and he must have taken this view in the open air and in the face of nature. The great road which runs along the river is adorned with a tuft of beautiful trees, and turns to the left behind some branches, then leads on gradually towards the three millers' cottages, which are situated in a most picturesque spot, on which the principal light is thrown. The water-mills, the wooden bridges, the walks bordered by trees and shrubs, offer a most rural and smiling aspect. There are several figures walking or fishing. These are by the hand of Storck, and are worthy of Adrian van de Velde.

RAFFAELLO SANZIO DA URBINO.

130 The Holy Virgin. *Panel; height* $11\frac{3}{4}$ *inches, width* 9.

This rare painting by Raphael is considered as one of the choicest specimens of his talent. It represents the Virgin in a sitting posture, a scarlet robe closely drawn round her figure, a dark green band encircles her waist, the sleeves of her dress are yellow, and a clear blue mantle lined with yellow is passed round her knees. The Infant Jesus is in her lap playfully holding the Virgin's bodice, whilst she holds one of his feet and looks down upon him with extreme tenderness, as if to prevent him quitting her. There is a curtain

drapery in the back-ground; and some curious jars, with a bottle cased in straw-work, on a shelf.

Raphael painted this picture after having left Pietro Perugino, and when he adopted his second manner which rendered him so celebrated.

The purity of the design is sublime. The graceful movements, united to the most ingenuous expression, form in the *tout ensemble* a style of grandeur surpassing all imagination.

The engraving of it is to be found in Crozat's work, under No. 24, and is there noted among the number of the most beautiful paintings at that time in France. It is also engraved in the Gallery of the Palais Royal, under No. 8 of Raphael's pictures.

It is known, at the time of the National Assembly in 1790, the late Duke of Orleans, for the purpose of raising money to keep up the agitation of the national spirit, by which he hoped ultimately to profit, sold all his paintings of the Italian and French schools for 750,000 francs to Mr. Walkuers, a banker of Brussels, who resold them a few days after to Monsieur Laborde de Mereville for 900,000 francs. But the storm of the French revolution soon obliged Monsieur Laborde to quit Paris and fly to England; and thus France was deprived of these master-pieces of art. The Duke of Bridgewater, the Earl of Carlisle, and the Earl Gower, now Duke of Sutherland, purchased the whole of them for £41,000 or £43,000 sterling: and they were exhibited to the public for six months, at the expiration of which time they were sold at a fixed price. It was then for the first time that those famous pictures passed into the collections of private individuals. George Hibbert, Esq. bought on this occasion (1799) some of the most distinguished pieces; amongst others this precious Raphaël for 500 guineas.

ADRIAN VAN DE VELDE.

131 A LANDSCAPE. *Canvass; height* 58½ *inches, width* 67.

It is believed that no landscape ever came from the pencil of this painter of more importance than this. It presents a view bringing to mind the beautiful environs of Haerlem. On the left is a sandy hillock adorned by several trees; some old planks sustain a hedge which borders the road. Here Van de Velde has strolled with his family. The servant is sitting on the trunk of an old tree giving flowers to the little girl on her lap; the artist, accompanied by his wife, is in the act of stopping to give the nurse time to rest; a little boy is holding a dog by a cord while it is quenching its thirst at a pond. On the second site is a carriage with two dappled grey horses; the coachman is ready at the first order of Van de Velde to continue their journey. On the right is a shepherd lying on the grass watching his flock, his pipe in his hand, which often gives a zest to this rural retreat. Further on, at the end of the wood, is a house, partly hidden by some large trees; a river divides the more remote parts of the view, and several animals are there grazing about. A fine autumnal sky enlightens the scenery. Nothing can be more true, it is nature's self!

It was the principal ornament of the collection of Monsieur van der Pals of Rotterdam, and many amateurs have made journies for the purpose of seeing this chef-d'œuvre. Signed A. V. Velde, 1667.

FINIS.

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